

DUBLIN  
GRAND OPERA  
SOCIETY



SPRING  
SEASON 1982

# Operatic Concert

(In Association with Toyota Ireland Ltd.)

featuring  
**Piero Cappuccilli**  
Baritone

with the  
**R.T.E. Symphony Orchestra**

(By kind permission of the R.T.E. Authority)

Leader: Audrey Park

Conductor: Proinnsías Ó Duinn

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Gaiety Theatre, Dublin  
Saturday, 17th April 1982  
at 8 p.m.





*Capriccio*

## Overture – La Gazza Ladra – Rossini

Rossini's *La Gazza Ladra* or *The Thieving Magpie* which was premiered in Milan 1817, tells of a servant girl – Ninetta – who is condemned to death for stealing a silver spoon and it is only when she is about to be executed that it is discovered that the real thief was a magpie who flew in the farmhouse window. The overture, among Rossini's most famous, brilliantly depicts the story with his characteristic wit and charm.

## Si Puo – I Pagliacci – Leoncavallo

Leoncavallo was his own librettist for *Pagliacci* and based the text on an incident which occurred in Monsalvo when an actor in a touring company murdered his wife after a performance. The composer's father was the judge at the murder trial. In the prologue Tonio comes in front of the curtain and hints at the story of the drama telling the audience that they are about to witness a real story about real people.

## Intermezzo – The Jewels of the Madonna – Wolf-Ferrari

While the *Jewels* was Wolf-Ferrari's only successful incursion into verismo it was principally as a composer of comic operas that he excelled. His elegant style, light touch and skilful use of the orchestra are clearly demonstrated in this delightful intermezzo.

## Meditation – Thais – Massenet – Solo Violin – Audrey Park

*Thais* tells the story of a famous 14th century Egyptian courtesan who tries to seduce the Cenobite Monk, Athanaël, but who is instead converted to Christianity while he loses his heart to her and hence his soul. The "discreet and semi-religious eroticism of his works" which d'Indy hinted at about Massenet's music is no where more apparent than in this lovely piece which has become a concert favourite in its own right.

## O Carlo Ascolta – Don Carlo – Verdi

*Don Carlo* is one of Verdi's greatest operas and one of the greatest of all grand operas. Written for the Paris Opéra in 1867 as a five act opera with ballet, its great length was, and is a disadvantage and it is usually performed today in the revised 1883 four act version. In the 4th act Rodrigo having been mortally wounded by soldiers of the Inquisition pleads with Carlo to save Flanders from the cruelty of King Philip.

## Alzati...Eri Tu – Un Ballo in Maschera – Verdi

As a result of censorship difficulties in Naples 1859 the setting for *A Masked Ball*, which was based on the assassination of King Gustavus III of Sweden, was transferred to a North American locale. There is even a Neapolitan setting for the work but none of these changes of milieu have spoiled the opera for the colour and atmosphere of the music remain unmistakably Italian. Renato's scena and aria in the 2nd act when he decides to take revenge on Riccardo for having defiled his wife is the most celebrated passage in the opera.

## Ballet Music – Faust – Gounod

1. Allegretto – Tempo DiValse
2. Adagio
3. Allegretto
4. Allegretto
5. Allegro

Gounod's *Faust* is one of the most popular and successful operas ever written and has been translated into at least twenty-five languages. Based on Goethe's *Faust* it was first produced at the Théâtre Lyrique, Paris in 1859. It was not however until its transfer 10 years later to the Opéra that the well known Ballet music first appeared although to this day its authorship is in question. The ballet occurs in the 5th act when Mephistophéles takes Faust to witness the Walpurgis Night revels and meet the great courtesans of antiquity.







## Suite – The Lady and the Fool – Verdi arr. Mackerras

1. Tarantella
2. Pas Seul
3. Pas de Troix
4. Romantic pas de Deux
5. Divertissement
6. Finale

*The Lady and the Fool* is a romantic ballet, the scenario being by John Cranko. The music is taken from various rarely performed operas by Verdi and freely arranged by Sir Charles Mackerras. It was premiered by the Sadlers Wells Theatre Ballet Company in 1954. The story of the ballet concerns the love of a penniless clown for a rich society beauty, La Capricciosa. She finally chooses a humble life with the clown rejecting her three wealthy suitors and society friends.

## Resta Immobile – Guglielmo Tell – Rossini

Rossini was only 36 when he wrote his masterpiece *William Tell*. It was his crowning achievement in opera as well as his last stage work although he lived for a further 39 years. The opera tells the familiar story of William Tell who rallies the Swiss against the Austrians. In the 3rd act, Tell, forced by the tyrant Gessler to shoot an apple off the head of his son, Jemmy, addresses him with great tenderness urging him to remain absolutely still.

## Vision Fugitive – Herodiade – Massenet

*Herodiade* was one of Massenet's earliest successes and was first seen in Brussels in 1881. The story is that of Salome who stabs herself after the jealous Herod has had John the Baptist killed. Herod's aria occurs in Act 2 and in it he sings of the vision of Salome that haunts him night and day.

## Dances – The Bartered Bride – Smetana

1. Polka
2. Furiant
3. Dance of the Comedians

*The Bartered Bride* is a national symbol for the Czechs as well as being Smetana's best known opera throughout the world. After its initial failure in 1866 Smetana made five versions of the opera and gradually audiences came to appreciate and like it. It is a folk opera in the most ideal sense of the term. Throughout one hears the sounds and rhythms of Czech folk music which gives the score its peculiar charm. The string of inventive melodies never flags and each is filled with pulsating dance-like rhythm.

## Zaza Piccola Zingara – Zaza – Leoncavallo

After *Pagliacci*, *Zaza* was Leoncavallo's most successful opera and tells of the affair between the Parisian music hall singer Zaza and Milio Dufresne, a married man about town, and of her return to her lover Cascart. In this 4th act aria Cascart advises Zaza that her duty lies in giving Milio back to his family.

## Nemico Della Patria – Andrea Chenier – Giordano

Giordano's most famous opera *Andrea Chenier* was premiered at La Scala, Milan 1896 and concerns the love of Madeleine de Coigny for the French Revolutionary poet Chenier. Gerard, a former servant in the Coigny household who also loves Madeleine becomes an important figure in the Revolution and when Chenier is arrested he has to write out the indictment but is haunted by his conscience. How can he denounce Chenier as an enemy of his country? Finally his love and desire for Madeleine sway his decision and he signs the paper.







## PIERO CAPPUCCILLI

Piero Cappuccilli who was born in Trieste, was chosen while still at school in Naples to sing in the children's chorus in *Carmen*, at the Teatro San Carlo. Although as a youth he studied architecture in Rome, he trained intensively and continuously as a singer with Maestro Luciano Donaggio at the Teatro Giuseppe Verdi in Trieste, taking part in several international competitions, among them the prestigious G. B. Viotti Competition at Vercelli, where he was awarded a prize in 1956, and the Milan Competition for Young Opera Singers organised by the Italian Operatic Concert Association. As a result of his singing in the latter, he was invited to appear as Tonio in a performance of *I Pagliacci* at the Teatro Nuovo, Milan, in 1957.

Appearances at the leading Italian Theatres including the Verona Arena as *Rigoletto*, in 1966 led to debuts in America, both North and South, London, Paris, Munich, Vienna, Moscow and South Africa. Among his many Covent Garden appearances, both *Un Ballo in Maschera* in 1975 and *Otello* last year, were broadcast on B.B.C. Television. In recent years Mr. Cappuccilli has also given a series of Concert Recitals in London, Paris, Belgium and Greece.

Dublin audiences were introduced to this remarkable young baritone in the early 1960's, when he gave many memorable performances in *Aida*, *La Traviata*, *Ernani*, *Un Ballo in Maschera* and most especially in *Rigoletto*. Mr. Cappuccilli's complete mastery of his craft was evident from his first visit and he set new standards in terms of singing and characterisation in Opera in Dublin between 1961 and 1966 when he was a regular visitor here.

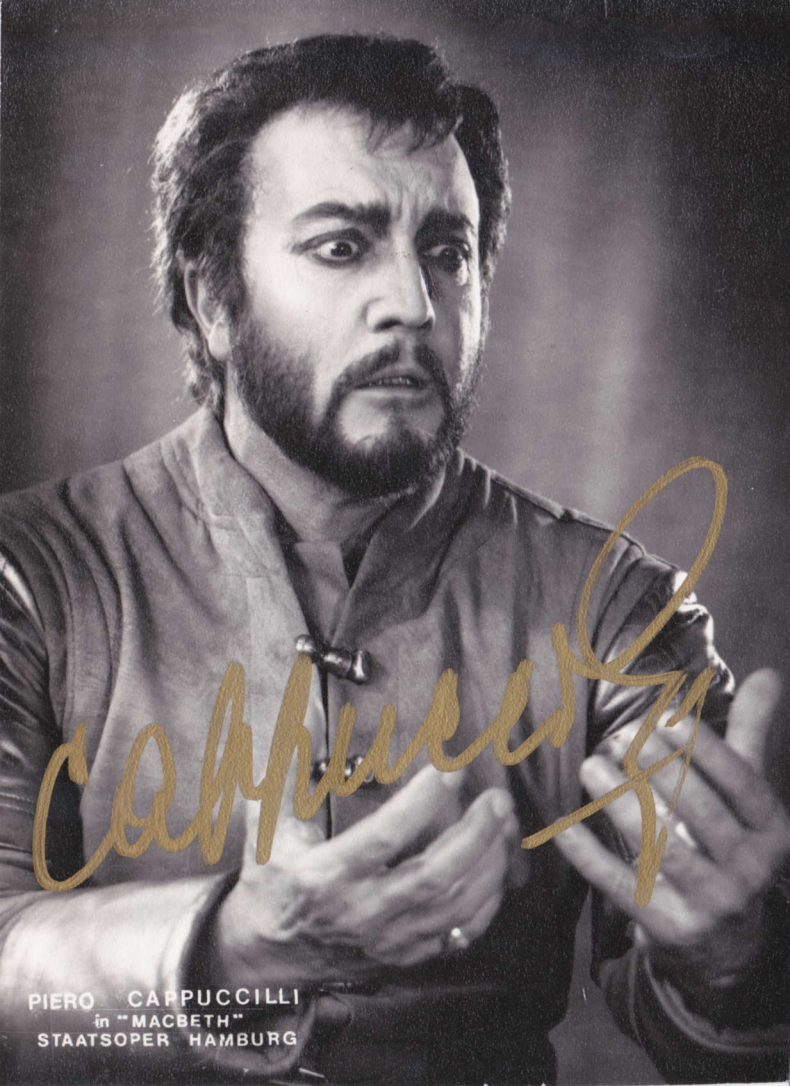
He is in constant demand in all the major Opera Houses throughout the world and has for many years been Karajan's preferred baritone at the Salzburg Festival.

While he has a repertoire of some 50 operas, it is primarily as the Verdi baritone of our time that Mr. Cappuccilli is renowned. Indeed of the 16 Verdi roles which he sings, he has recorded no less than 10 of them – *Aida*, *La Forza Del Destino*, *I Masnadieri*, *Un Ballo in Maschera*, *Macbeth*, *Simon Boccanegra*, *Il Trovatore*, *I Due Foscari*, *Don Carlo* and *Rigoletto*. His recording career dates from 1959, while he was appearing at Bologna, when he was invited by EMI to record *Lucia Di Lammermoor* with Callas and Tagliavini under Serafin's direction. Other recorded opera's in which he is featured include *Don Giovanni*, *Le Nozze Di Figaro*, *La Gioconda*, *I Puritani*, *Il Pirata*, *La Wally* and *Cavalleria Rusticana*.



## PROINNSÍAS Ó DUINN

Proinnsías Ó Duinn is Principal Conductor of the R.T.E. Concert Orchestra and tonight marks his first official appearance with the Dublin Grand Opera Society. He will also be seen later in the season conducting the performances of *L'Elisir d'Amore* in both Dublin and Cork. Mr. Ó Duinn is well known to Irish audiences for his work in the choral and symphonic field. He directed the world premiere of A. J. Potter's *The Wedding* in Dublin last year and has conducted a wide range of operas in Europe, South America and Iceland.



PIERO CAPPUCCILLI  
in "MACBETH"  
STAATSOPER HAMBURG